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ABSTRACT

This quinmester course guide focuses upon a course that explores various kinds of mysteries, including the detective story, the Gothic mystery, and stories of the supernatural. Discussion of specific criteria for evaluating the mystery story is emphasized. By capitalizing on the wide appeal of the mystery, it is hoped that students who seldom read will be encouraged to form a habit of reading, branching out into other forms of fiction and nonfiction. Performance objectives, course content, teaching strategies, learning activities, and lists of resources for students and teachers are provided. (DB)

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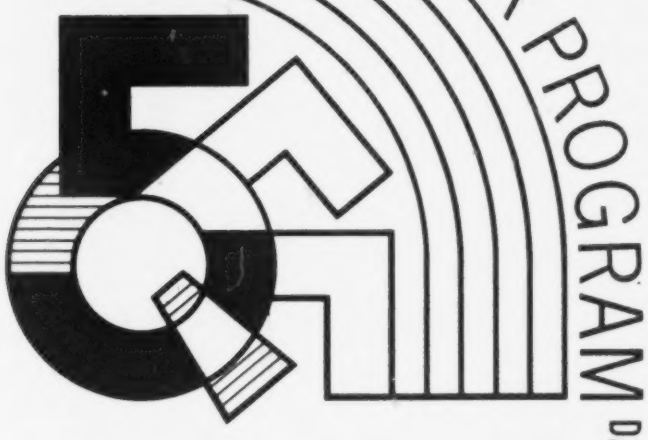
AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM



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DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

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English

Written by Billie R. Lewis
and
Vivian Troilo
for the
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Dade County Public Schools
Miami, Florida
1971

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COURSE NUMBER

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COURSE TITLE: MYSTERY AND HORROR

COURSE DESCRIPTION: An exploration of various kinds of mysteries, including the detective story, the Gothic mystery, and stories of the supernatural. Discussion of specific criteria for evaluating the mystery story is emphasized.

I. PERFORMANCE OBJECTIVES

A. Given the general characteristics of the detective mystery, the student will identify these characteristics in selected short stories, novels and plays.

B. Given the general characteristics of the Gothic mystery, the student will identify these characteristics in selected short stories, novels and poems.

C. Given the general characteristics of the supernatural mystery, the student will identify these characteristics in selected true narratives, short stories, novels and poems.

D. After having read selected detective mysteries, the student, by identifying the methods and personality characteristics of the sleuth will recognize his role as a problem solver.

E. After having identified the characteristics of the Gothic mystery, the student will examine the writer's use of narrator, setting, and plot to establish mood in a story.

F. After recognizing the role of a problem solver, the student will analyze the motivations of other characters (particularly the criminal) in a story.

G. After having read selected detective, supernatural, and Gothic mysteries, the student will synthesize the characteristics of the three types by relating them to the treatment of crime, guilt, and punishment.

H. Having become familiar with the characteristics of the three types of mysteries, the student will draw inferences about these characteristics and their popularity in contemporary culture.

II. COURSE CONTENT

A. Rationale

The word "mystery" was first applied to Biblical plays during the 18th century by an editor, on the analogy of the French word "mysters"; however,

today the term is applied to all literature in which the element of mystery or terror controls the characters. It may apply to fiction in detective and espionage stories, to "suspense" in Gothic novels, and to stories of strange adventures or "unexplainables."

It is interesting to note that today's most popular books seem to be the mysteries. What accounts for such popularity? Since mysteries deal with a problem and the successful resolution of a problem, people are intrigued and enjoy trying to outwit a master criminal or trying to find a solution to a seemingly unsolvable crime. Mysteries also offer a rather respectable avenue of escape from the routine of a daily existence. Through reading an individual may identify with a particular character and have his imagination stimulated and his reasoning capacities exercised in ways that would not have been possible in the course of daily living. Lastly, if not perhaps most importantly, mysteries offer a more orderly world than modern man has been able to experience. In spite of the master criminals, the hideous crimes committed, the ghosts rising out of the past to terrorize the innocent inhabitants of a stately mansion, or the delving into the unknown or unknowable, the law of right and goodness always prevails in the mystery story. The good is immediately rewarded while the bad is duly identified, apprehended and punished to the satisfaction of all involved, particularly the reader, who, in fact, may become the most involved of all.

Therefore, the purpose of this course will be, by capitalizing on the wide appeal of the mystery, to encourage students who seldom read to form a habit of reading, and then, hopefully, branch out into other forms of fiction and nonfiction. This course should enable students not only to analyze the three types of mysteries but also to distinguish the best authors and selections of this popular form of literature.

B. Range of subject matter

1. The detective mystery (including spy-espionage)

a. Definition

(1) The mystery is a narrative in which a particular problem is posed such as:

(a) The finding of an object.
(b) The preventing of a crime.
(c) The capturing of a person who has committed a crime.

(2) One major character solves the problem through his intelligence and cunningness.

b. Characteristics

(1) A major character solves the problem through:

(a) Deductive reasoning.
(b) Character study.
(c) Assembling data.

(2) The problem solver's keen mind and insight are usually advertised by an eccentric manner or habit.

(3) The four major types of problem solvers are:

(a) A public servant supported on a police budget.
(b) A professional who lives from fees.
(c) A usually wealthy amateur sleuth with altruistic motives.
(d) A professional who engages in espionage in defense of his government.

(4) An apparent perfect crime is attempted or committed.

(5) A suspect at whom obvious evidence points is usually wrongly accused.

(6) Misleading clues are added to sustain the puzzle.

(7) The detective or spy uses trickery to push the criminal into the open or to confess the crime in order to assuage his guilt.

(8) Master criminals, whose purposes are to commit the crime and to outwit the detective or spy, are included.

(9) The official police force investigating the case is usually ineffective.

(10) In the end, and to an amazed police force or persons involved, the detective or spy gives a lengthy explanation of how he solved the crime.

2. The Gothic mystery

a. Definition

(1) This narrative concerns the victims of ancestral crime or one that has occurred before the story opens.

(2) The crime may include such things as a family scandal, moral corruption, blackmail, murder.

(3) The eventual exposure of the crime usually results in the alleviation of a major character's guilt or suffering.

b. Characteristics

(1) The hero is usually mysterious and brooding.

(2) A large mansion usually serves as an integral part of the setting.

(3) Closely guarded family secrets of both the living and the dead affect the happiness of the hero.

(4) Minor characters in the guise of family servants or retainers may be sinister.

(5) A major character, such as a narrator, may have a history of mental illness which affects the point of view in the story.

(6) The innocent visitor precipitates the exposure of the crime which results in the alteration of the hero's circumstances.

3. The supernatural mystery

a. Definition

(1) This narrative concerns a character's manipulation of his own fate or the fates of others by using extraordinary or supernatural means.

(2) Extraordinary or supernatural means may be employed also to commit crimes or to escape the consequences of crimes already committed.

b. Characteristics

(1) Fiction

(a) Characters employ supernatural means such as spells, talismans, or inventions to achieve sinister ends.
(b) Characters are disillusioned with their lives, and therefore, seek to change by supernatural means.

(c) Characters are inclined to have supernatural powers or are alien to an otherwise normal society and, therefore, seek to communicate, educate, or govern.

(2) Nonfiction

(a) Documented studies of supernatural occurrences happen and have not been logically or scientifically explained.
(b) Documented studies of people who employ ESP, prophecy, or other extraordinary methods in order to gain insight into the unknown or the future.

III. TEACHING STRATEGIES

A. Projects

1. Have students keep a collection of the literary accomplishments they complete while studying the mysteries. This could be done as a class project or as an individual project.

2. Keep a bulletin board of current articles dealing with the unusual or unexplainable happenings in the supernatural area. Articles may be found in local newspapers and current magazines.

3. Keep paperback books on classroom shelves for the students' supplementary reading.

4. Show movies, filmstrips, and slides of short stories, novels, and poems which illustrate various characteristics of the mystery.

5. Use dittoed material for class interpretation, problem solving, and deductive reasoning in the mystery.

6. Ask the drama department to stage a quarrel during a class in order to illustrate to the students their power of observation or lack of it. (e.g. remembering descriptions, actions, etc.)

B. Writing assignments

1. Give students a portion of a mystery for completion. Have the students give their own endings and then compare their endings with the author's.

2. Give students a statement to be used as a last line of an original mystery short story.

3. Use the overhead projector and the opaque projector for the examination and possible revision of classwork such as compositions or vocabulary used for identifying clues and descriptions.

C. Discussions

1. Play records or tapes so that students can hear and discuss the use of particular words that create mood and suspense in mysteries.

2. Have students review one or more mysteries they have read. Ask them to note points of contrast or comparison.

D. Short lectures

1. Lecture briefly on the history and origin of the mystery story.

2. Lecture briefly on Edgar Allan Poe's development of and contributions to the mystery, both detective and supernatural.

3. Lecture on the Gothic period in art in relation to Gothic characteristics in literature. Slides "Architecture Through the Ages" or "Art Reproductions" as well as resource personnel may be used.

4. Explain the jargon of the three types of mysteries as they are being studied. This study should increase a student's understanding of a story as well as increase his vocabulary.

E. Resource personnel

1. Private detective

2. Metro policeman

3. Criminologist

   a. F. B. I. agent
   b. Miami Dade Junior College instructor

4. Criminal lawyer

5. Humanities teacher

6. Crime reporter

7. Author

8. Librarians

9. Drama coach

F. Field trips

1. Theatres

2. Playhouses

3. Crime laboratories

IV. LEARNING ACTIVITIES

A. Given the general characteristics of the detective mystery, the student will identify these characteristics in selected stories, novels and plays.

1. Given the characteristics of the detective mystery, identify these characteristics in a selected short story such as Poe's "Purloined Letter" or "Murders in the Rue Morgue."

2. Recognize the characteristics of a detective story which may be applied to a detective novel.

3. After reading a detective play, such as Dial M for Murder, Laura, Ten Little Indians, identify the characteristics used that are similar to those in the short stories and novels.

4. Examine the characteristics of a nonfiction espionage mystery. (e.g. The Man Who Never Was or Assignment Spy.)

5. After reading detective and espionage mysteries, find clues used that are common to both.

6. After listening to a recording of a mystery such as Poe's "The Black Cat," identify the characteristics which develop mood and suspense.

7. Cite evidence for the effectiveness of a first person narrator in a detective mystery. A good example would be Poe's "Tell-Tale Heart" or "The Black Cat." (Harcourt Brace's Series in Adventures in Lit.)

8. After analyzing several detective mysteries, make a manual of instructions for amateur writers of detective fiction. (e.g. Don't conceal any clues from the reader but do be clever.)

9. After forming three committees, prepare a mystery; one committee may be responsible for the creation of the detective, one for the criminal, and one for the crime. Combine the three committees for a class mystery.

10. After examining characteristics of the detective or spy mystery, find a current event that could be made into a story.

11. Gather data on actual criminal cases that have occurred and that have been the basis for novels. (e.g. Story of Barbara Mackle's abduction being the basis for 83 Hours Till Dawn; the New England murder as the basis for The American Tragedy; Poe's news stories as bases for his stories.)

12. Justify the reasons for an author's including misleading clues in a story.

13. After reading a detective novel, such as the classic The Maltese Falcon by Hammett, apply the characteristics of the detective novel to a short story.

14. Analyze the characteristics used in a mystery play which best lend themselves to the dramatic form. (e.g. Sleuth or Witness for the Prosecution.)

15. After reading an essay (e.g. Ralph Major Jr.'s, "The Buried Treasure of Oak Island") suggest reasons, besides the prospect of financial gain, which prompt people to search for lost treasure.

16. After reading selected detective mysteries, describe how one of the principle ingredients of the ideal detective story is the puzzle element. (One of the Sherlock Holmes Series would be good as an example.)

17. Apply standard characteristics of detective stories to popular detective movies — past or current.

18. Compare the characteristics of popular television detective or spy programs to those of the literary detective or spy materials. (Programs such as Mission Impossible, Mannix, It Takes a Thief.)

19. After reading a detective mystery, construct a photo essay by using illustrations, either original or magazine pictures, and captions from the story.

20. Given a picture such as a magazine clipping, a portrait, a caricature, or a newspaper picture, write a mystery story or essay using various detective characteristics.

21. After selecting a fairy tale — perhaps the students' favorite from childhood — write a modern version using the characteristics of a detective story.

22. After discussing actual unsolved crimes about which some facts are known, suggest possible solutions.

23. After reading material on the literary career of Edgar Allan Poe, defend reasons for his being called "America's first detective story writer."

B. Given the general characteristics of the Gothic mystery, the student will identify these characteristics in selected short stories, novels and poems.

1. Identify the characteristics of the Gothic mystery in a selected short story such as Faulkner's "A Rose for Emily." (See Perspectives in Literature Series, Modern American Prose, p. 123.)

2. Identify the characteristics of a Gothic mystery in a novel. (e.g. The Castle of Otranto, Jane Eyre, Wuthering Heights.)

3. Identify the characteristics of the Gothic mystery in a narrative poem such as Poe's "The Raven." (See America Reads Series)

4. After viewing television programs, such as the "spoof gothics," e.g., The Adams Family, The Munsters, Dark Shadows, recognize the classic Gothic characteristics used.

5. Compare an early Gothic mystery, such as The Castle of Otranto, to a contemporary Gothic mystery such as Castle Dor by DuMaurier, in order to discover their classic characteristics, and to see the pattern.

6. Examine the theme of the Gothic hero who suffers misfortune until the mystery has been solved. (e.g. Mr. Rochester in Bronte's Jane Eyre or Max deWinter in DuMaurier's Rebecca.)

7. After reading a Gothic mystery, draw or select a picture of a Gothic setting in both daylight and evening backgrounds.

8. After viewing slides on Gothic architecture, generalize about the characteristics of Gothicism reflected in literature.

C. Given the general characteristics of the supernatural mystery, the student will identify these characteristics in selected true narratives, short stories, novels and poems.

1. Identify the characteristics of the supernatural mystery in a short story such as Poe's "The Mask of the Red Death" or Jackson's "The Demon Lover" or one of the stories in the text Something Strange.

2. Identify the characteristics of the supernatural in a novel such as A Portrait of Jennie, Picture of Dorian Gray, or a similar one.

3. Identify the characteristics of the supernatural mystery in a long narrative poem (e.g. Coleridge's "The Rime of the Ancient Mariner").

4. Identify the characteristics of the supernatural mystery in a true narrative such as The Wreck of the Mary Deare.

5. Given the characteristics of verbal and situation irony, recognize their use in stories by authors such as Alfred Hitchcock and Rod Serling.

6. Examine the effectiveness of surprise or unexpected endings in supernatural mystery. (See "A Struggle for Life" in Christ and Shostak's Short Stories.)

7. After reading a narrative in which a major character seeks to change his life by using supernatural means, examine the reasons for his frequent failure (e.g. Picture of Dorian Gray or Dr. Jekyll and Mr. Hyde).

8. Gather data on the life of an author (such as Coleridge or Poe) to see if there is a possibility that his life reflects in his supernatural writings.

9. Prepare a dramatic skit, individual or class project, of a short supernatural mystery such as Saki's "The Open Window" or one of Hitchcock's short mysteries in Scream Along With Me.

10. After reading something similar to The Abominable Snowman, investigate recent reports of "unexplainable" monsters such as the Loch Ness Monster, the Abominable Snowman, California's Wolfman.

11. After reading some of Hans Holzer's experiences in deghosting houses (e.g. Ghosts I've Met; Gothic Ghosts; Ghost Hunter), cite evidence of the need for such occupations.

12. After reading some of Poe's short stories, such as "Mask of the Red Death," analyze the use of symbolism.

13. After reading or listening to Coleridge's "Rime of the Ancient Mariner," relate the Mariner's guilt and suffering to the guilt and suffering of a character in a detective mystery.

14. After having read Coleridge's "Rime of the Ancient Mariner," compare his use of symbolism to the use of symbolism by Poe.

15. Explain the reasons for an author's introduction of humor in a "horror" tale.

16. List ways in which an author makes a monster seem real or the story believable.

17. After reading excerpts from Beowulf, compare Beowulf's description of Grendel to descriptions of a contemporary fictional monster or of a "real" monster (e.g. Loch Ness Monster).

18. After discussing student-collected superstitions, construct a supernatural narrative using one of the superstititons as the basis.

19. After reading various supernatural mysteries, list the psychological effects these stories may have on a reader.

20. Discuss how the ghosts in H. G. Wells "The Inexperienced Ghost" or something similar (e.g. "The Canterville Ghost") differ from the usual ghost in traditional ghost stories.

21. After having read supernatural mysteries dealing with fate (e.g. "The Monkey's Paw"), draw inferences from the statement "Ignorance of man's fate is a blessing" (or a curse).

22. Distinguish between illusion and reality in a supernatural mystery such as Portrait of Jennie or "Dr. Heidegger's Experiment."

23. Discuss a character's motives in a story which creates a monster such as Dr. Frankenstein's robot.

24. After reading a short story such as Hawthorne's "Dr. Heidegger's Experiment," discuss critically the theme of a person's getting a second chance at life. (Dear Brutus or Molnar's Liliom may also be used.)

25. Infer from student-collected superstitions, the attitude of society towards supernatural stories.

26. Infer from student-collected, traditional family-type ghost stories the attitude of one generation towards the belief of another generation.

27. After reading selections from books such as Strange World or Strange Enough, propose explanations for local supernatural happenings, such as Ft. Lauderdale's Devil Triangle (the geographical area that ships and planes avoid), Miami's poltergeisting shops, etc.

D. After having read selected detective mysteries, the student, by identifying the methods and personality characteristics of the sleuth will recognize his role as a problem solver.

1. Examine the deductive reasoning used by a detective in a particular story such as Poe's "Murders in the Rue Morgue."

2. Prepare a case study of a crime (or problem) in order to practice assembling and evaluating clues.

3. Cite evidence for a detective's eccentricities (e.g. in Conan Doyle's Sherlock Holmes Series or Chesterton's Father Brown Series).

4. After viewing a television program such as Perry Mason (or a movie that is similar), identify the tricks used by the problem solver in order to expose the criminal.

5. Apply a particular detective's methods of deductive reasoning, such as that of C. Auguste Dupin, in order to solve a crime described by another student.

6. Compare the methods used by a fictitious detective with those used by an authentic one (e.g. J. Edgar Hoover in Twenty Modern Americans).

7. After comparing methods used by various detectives, analyze the verisimilitude of these methods.

8. Recognize contrived instances in a story of an author attempting to convince the reader that his detective is a real person.

9. List the names of the detectives about whom you have read, the titles of the stories in which they appear, and then the distinguishing characteristics which differentiate them.

10. After reading stories dealing with a variety of detectives, gather all the distinguishing characteristics and methods of these detectives in order to formulate the "perfect sleuth."

11. Compare the Hollywood or television image of a spy to the image of the spy that (e.g. John La Carre's creation in The Spy Who Came in From the Cold) an author has created.

12. After generalizing on the movie and television image of a spy, compare that image to the image that is prevalent among the class.

E. After having identified the characteristics of the Gothic mystery, the student will examine the writer's use of narrator, setting, and plot in establishing mood in a story.

1. After viewing films such as Jane Eyre or Fall of the House of Usher, cite evidence for the importance of the narrator's setting the mood in a Gothic mystery.

2. After viewing a film such as The House of Seven Gables, examine how the setting establishes the dark mood that is prevalent in the story.

3. Describe the sequence of cause and effect in developing the plot of a Gothic mystery such as Shivering Sands, Wieland, Jane Eyre.

4. Examine the use of Fate in developing unified plot in a Gothic mystery.

5. After viewing the film What's in a Story, examine the knowledge and pleasure that can be obtained from a story.

6. Relate the origin of the word "Gothic" to the literary term "Gothic novel."

7. Analyze the characteristics of the role of the naive heroine who precipitates the exposure of a crime in a Gothic mystery.

8. After reading a Gothic short story or novel, list bits of description which give the setting of the story an atmosphere of terror.

9. Analyze how an author establishes believability in a Gothic mystery in spite of unusual settings.

10. Having discussed various narratives, compare the use of the unusual or unique settings to the use of realistic settings in order to establish the believability of a story.

11. List specific sound images which create a feeling of horror in a Gothic mystery (e.g. howling wind, squeaky staircase, rusty hinges).

12. Discuss the differences between horror and terror in a Gothic mystery. (e.g. Holzer's Gothic Ghosts, Shelley's Frankenstein, Bronte's Jane Eyre)

13. Discuss critically the role of the narrator (besides setting the mood) in a Gothic mystery.

14. Discuss how the concealment of family scandals or crimes affects the happiness of the Gothic hero or heroine (e.g. "A Rose for Emily," Jane Eyre and some of Hawthorne's stories).

15. Discuss the importance of sinister characters (e.g. Wuthering Heights, Rebecca) in setting the mood and affecting the plot of a narrative.

F. After recognizing the role of a problem solver, the student will analyze the motives of other characters (particularly the criminal) in the story.

1. Examine a criminal's attempt at committing a perfect crime.

2. Analyze the preparation necessary to committ a perfect crime.

3. Analyze the effects of conscience on a criminal mind. (e.g. Capote's In Cold Blood.)

4. Prove how an "adoring assistant" (e.g. Watson in The Adventures of Sherlock Holmes Series or Perry Mason's secretary) adds interest to a detective story.

5. Analyze an author's use of "obvious" evidence to accuse wrongly an innocent suspect in order to add interest to the puzzle of solving the crime.

6. Compare the effects of a sane criminal's conscience to the effects of a conscience on a possibly insane criminal.

7. After having read a detective narrative, construct a trial scene to decide the criminal's fate.

8. Discuss why there is no such thing as "a perfect crime."

9. After reading Oedipus Rex or viewing the film (and possibly hearing the record), discuss the irony of the detective finding that he is the criminal. (The film available from the county brings out this point.)

10. After reading various detective stories, discuss the psychological aspects of the characters (e.g. the detective, the culprit, the victim in a story.)

11. After reading the essay "Do Thrillers Need Heroines" (in The English Tradition: Nonfiction, p. 403) discuss the role of a heroine. Is she a necessity?

12. Using the "thrillers" you have read, draw inferences about their differences and discuss your reactions to the heroes and heroines.

G. After having read selected detective, supernatural, and Gothic mysteries, the student will synthesize the characteristics of the three types by relating them to the treatment of crime, guilt, and punishment.

1. After reading narratives such as "The Man Who Never Was," "The Eddie Chapman Story," or other narratives that have been written as "the truth," justify the statement "Truth is stranger than fiction."

2. After reading several detective stories, prove the validity of the statement or belief that "the most obvious is often overlooked."

3. Discuss critically what is meant when the author uses "the identification of the reasoner's intellect with that of this opponent." (Taken from the story "The Purloined Letter.")

H. Having become familiar with the characteristics of the three types of mysteries, the student will draw inferences about these characteristics and their popularity in contemporary culture.

1. Discuss the differences in the characteristics of detective, Gothic and supernatural mysteries.

2. Discuss how the three types vary in their appeal to readers.

3. Defend the statement, "An undetected criminal never goes free."

4. After reading various mysteries, defend reasons for the following statement: "Stories which describe events that might have occurred are more exciting than those that might NOT have occurred."

V. STUDENT RESOURCES

A. State-adopted textbooks

Adventures in Literature Series. Classic Edition. Atlanta: Harcourt, Brace and World, Inc., 1968.

Adventures in Literature Series. Olympic Edition. Atlanta: Harcourt, Brace and World, Inc., 1965.

Berkley, James and Maline, Julian L. Singer Random House Literature Series: Volume 3. Atlanta: L. W. Singer Co., 1967.

Carlsen, G. Robert, ed., The Themes and Writers Series. New York: Webster, McGraw-Hill Book Co., 1967.

Exploring Life Through Literature. Atlanta: Scott, Foresman and Co., 1968.

Houghton Mifflin Literature Series. Atlanta: Houghton Mifflin, 1968.

Literature of England, Grade 12. New York: Singer Random House Co., 1969.

Pooley, Robert C., ed., America Reads Series. Atlanta: Scott, Foresman and Co., 1968.

Shafer, R. E., ed., Success in Reading Series. Atlanta: Silver Burdett Co., 1967.

Something Strange, Gateway English Series. Atlanta: The Macmillan Co., 1967.

Teen-Age Tales Series. Boston: D. C. Heath and Co., 1967.

The English Tradition: Nonfiction, Macmillan Literary Heritage Series. New York: The Macmillan Co., 1968.

B. Non-state-adopted supplementary materials

1. Textbooks

Adventures for Americans. Atlanta: Harcourt, Brace and World, Inc., 1965.

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Brean, Herbert, Mystery Writers' Handbook. Englewood Cliffs, New Jersey: Scholastic Book Services, 1971.

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Murch, Alma E., Development of the Detective Novel. Westport, Connecticut: Green Press, Inc., 1969.

Stern, Phil Van Doren, Poe Tales and Poems. New York: Viking Press, 1957.

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a. Detective

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Aikman, Robert, Powers of Darkness. London: William Collins & Son, Ltd., 1966.

Bleiler, E. G., ed., The Best Tales of E. T. A. Hoffman. London: Dover Publications, Inc., 1950.

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Capote, Truman. In Cold Blood. New York: Random House, Inc., 1965.

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Christie, Agatha. A Holiday for Murder. Bantam Books, Inc., 1970.

_____. Mysterious Affairs at Styles. Bantam Books, Inc., 1971.

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Collins, Wilkie.	The Moonstone. Everyman's Library.
Conrad, Joseph.	The Secret Agent. New York: Doubleday, 1970.
Daly, Maureen, ed.	My Favorite Mystery Stories. Bantam Books, Inc., 1971.
Doyle, Sir Arthur Conan.	The Adventures of Sherlock Holmes. Scholastic Book Services.
Downes, Donald.	The Easter Dinner. New York: Pocket Books, 1961.
Dreiser, Theodore.	The American Tragedy. Dell Publishing Co.
Grant, Maxwell.	Eyes of the Shadow. Bantam Books, Inc.
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Greene, Graham.	The Third Man. Bantam Books, Inc., 1971.
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Hammett, Dasheill.	The Maltese Falcon. Dell Publishing Co.
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_____.	Cousin Kate.
_____.	Faro's Daughter.
_____.	They Found Him Dead.
_____.	Why Shoot A Butler?
Hill, Grace Livingston.	The Best Man. The G. L. Hill Series. Scholastic Book Services.
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_____. Daphine Dean. Scholastic Book Services, 1971.

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Klein, Alexander. The Counterfeit Traitor. New York: Pocket Books, Inc., 1959.

Lovell, Stanley. Of Spies and Stratagems. New York: Pocket Books, Inc., 1964.

Loring, Emilie. Fair Tomorrow. Loring Series. Scholastic Book Services, 1971.

Maccardle, Dorothy. The Unforeseen. Scholastic Book Services, 1971.

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Miller, Margaret. The Listening Walls. New York: Noble and Noble Publishers, Inc., 1970.

Montagu, Eweu. The Man Who Never Was. Bantam Books, Inc., 1971.

Olsen, Oluf Reed. Assignment Spy. Scholastic Book Services, 1971.

Poe, Edgar Allan. Ten Great Mysteries. Scholastic Book Services, 1970.

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Simenon, Georges. The Snow Was Black. New York: New American Library, 1969.

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Stevenson, Robert Louis. Dr. Jekyll and Mr. Hyde. Scholastic Book Services, 1971.

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Twain, Mark. Pudd'nhead Wilson. Bantam Books, Inc., 1971.

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b. Gothic

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Bronte, Charlotte. Jane Eyre. Scholastic Book Services, 1971.

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DuMaurier, Daphine. My Cousin Rachel. Dell Publishing Co., 1970.

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Rinehart, Mary Roberts. Circular Staircase.

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Stewart, Mary. Lightening on the Left. Vintage, 1970.

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Shelley, Mary. Frankenstein. Perfection Form Co., 1971.

Spector, Robert Donald, ed. Seven Masterpieces of Gothic Horror. New York: Bantam Books, Inc., 1971.

Stoker, Bram. Dracula. New York: Noble and Noble Publishers, Inc., 1970.

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(1. Walpole's Castle of Otronto;
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3. Shelley's Frankenstein.)

Whitney, Phyllis. Thunder Heights. Dell Paperbacks, 1971.

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Benet, Stephen Vincent. Devil and Daniel Webster. Perfection Form Co., 1971.

Bradbury, Ray, ed. Timeless Stories for Today and Tomorrow. New York: Bantam Books, Inc., 1971.

Colby, C. B. Strangely Enough. Scholastic Book Services, 1971.

Edwards, Frank. Strange World. Bantam Books, Inc., 1970.

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Fate editors. Fates Strangest Mysteries. Paperback Library, Inc., 1966.

Hawthorne, Nathaniel. House of the Seven Gables. Perfection Form Co., 1971.

Holzer, Hans. Ghost Hunter. New York: Ace Books, Inc., 1963.

_____. Ghosts I've Met. New York: Ace Books, Inc., 1965.

Irving, Washington. Legend of Sleepy Hollow and Other Stories. Perfection Form Co.

James, Henry. Turn of the Screw. Scholastic Book Services, 1971.

MacEwen, Mary. Stories of Suspense. Scholastic Book Services.

Owens, Betty M. Stories of Supernatural. Scholastic Book Services, 1971.

Poe, Edgar Allan. Eight Tales of Terror. Scholastic Book Services, 1971.

Saki (H. H. Munro). Humor, Horror and Supernatural. Scholastic Book Services, 1971.

Scholastic Book Services editors. Ripley's Believe It or Not Ghost Stories. Scholastic Book Services, 1971.

Serling, Rod, ed. Devils and Demons. Bantam Books, Inc., 1971.

_____. More Stories from the Twilight Zone. Scholastic Book Services, 1971.

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_____, ed. Rod Serling's Triple W. Bantam Books, Inc.

Wells, H. G. — The Invisible Man. Bantam Books, Inc., 1970.

Wilde, Oscar. — Picture of Dorian Gray. Perfection Form Co., 1971.

VI. TEACHER RESOURCES

A. Textbooks (See Student Resources)

B. Professional books and periodicals

Bloch, Alice. "Sight Imagery in Invisible Man." English Journal. 55:1019.

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Dragon, Arthur. "The Strange Case of Nancy Drew." English Journal. 55:9.

Englesman, Alan, D. "Encouraging Students to Read in Depth." English Journal. 54:613.

Felgenbaum, A. Four Complete Novels of Drama and Suspense. New York: Globe Book Co., 1970.

Fields, William B. "The Royal Road to Critical Analysis." English Journal. 54:7.

Guerard, Albert, ed. Stories of the Double. Philadephia: Lippincotts Publishing Co., 1967.

Harrison, G. B. et al. Major British Writers. New York: Harcourt, Brace and World, Inc., 1967.

Mengeling, Marvin E. "Characterization in Rip Van Winkle." English Journal. 53:643.

Peltzier, Bernard E. "Teaching Meaning and Structure in the Short Story." English Journal. 55:6.

Ryan, Margaret, Teaching the Novel in Paperback. New York: The Macmillan Co., 1963.

Scheuer, Steven, Movies on TV. Bantam Books, Inc., 1971.

Tanner, Bernard R., et al. English 11, Teacher's edition. Reading, Mass.: Addison-Wesley Publishing Co., 1970.

West, Ray B. Jr. "The Modern Short Story and the Highest Forms of Art." English Journal. 46:9.

C. Films: (Dade County)

Black Cat, The. 15 min. color #1-31674

Edgar Allan Poe, Background for His Works. 14 min. color #111804

From Doric to Gothic. 20 min. B&W #1-11634

Hawthorne and New England. 14 min. color #1-11803

House of Seven Gables, The. 40 min. B&W #1-40048

Jane Eyre. 40 min. B&W #140050

Kidnapped. 42 min. B&W #1-40052

Let Them Learn. 28 min. color #1-31463

Oedipus Rex: Character of Detective. 30 min. color #1-30908

Rime of the Ancient Mariner. 30 min. B&W #1-30872

Tell-Tale Heart. Narrated by James Mason. 20 min. B&W #1-13160

What's in a Story. 14 min. color #1-11783

Films: (For rental or purchase)

Gothic Art. McGraw-Hill. Rental Indiana University. 40 min. B&W

Dr. Heideggers' Experiment. Encyclopaedia Britannica Educational Corp.

Legend of Sleepy Hollow. Byron, Inc., 1922. Rental University of Illinois. 30 min. B&W

Mystery of Edwin Drood. Teaching Film Custodians, 1935. 44 min. B&W Rental University of Illinois. #95400

D. Records (See Appendix for addresses of companies)

Adventure of Sherlock Holmes. 7" 10s 16 rpm. Spencer Press. #40070

Bronte, Charlotte, Jane Eyre. Caedmon 2-12" 1957. Read by Claire Bloom, Anthony Quayle, et al.

Classic Poems of Suspense and Horror: Literary. 2-12" 33 1/3 rpm. Read by Hurd Hatfield.

Famous Audio Book Library of Talking Books. Library of Talking Book Co., 1957.

Great Tales and Poems of E. A. Poe. 10" 12s 78 rpm. Spencer Press. #400057.

Hawthorne, Nathaniel. House of the Seven Gables. McGraw-Hill Books (Popular Science Recordings.) 2-12" 78 rpm.

Irving, Washington. The Legend of Sleepy Hollow and Rip Van Winkle. 2-12" Caedmon 1960. Read by Ed Begley. Applause.

Jackson, Shirley. The Demon Lover and the Lottery. Folkways/Scholastic, 1971. Read by Shirley Jackson.

Poe, Edgar Allan. "Masque of the Red Death" Prose and Poetry Enrichment Record Series. L. W. Singer Co., 1960. 33 1/3 rpm.

Poe, Edgar Allan. The Pit and the Pendulum. Folkways/Scholastic, 1971. (Includes transparency and text on ten great mysteries.) Read by David Kurlan.

Random Records Series on Poe. 12" 33 1/3 rpm. Read by Richard Taylor.

Scenes from American Novels. Lexington, 1962. 2-12" 33 1/3 rpm.

Stevenson, Robert Louis. The Strange Case of Dr. Jekyll and Mr. Hyde. 7" 16 rpm. Spencer Press. #400072.

Stories from Ellery Queen's Mystery Magazine. Libraphone, Inc., 1970. 16 rpm. Read by George Simeon.

Wilde, Oscar. Picture of Dorian Gray. Caedmon, 1960. Read by Hurd Hatfield.

_____. Fairy Tales. Caedmon, 1957. 2-12" 33 1/3 rpm. Read by Basil Rathbone.

APPENDIX

Teacher manuals are available for all student state-adopted and non-state-adopted textbooks. See under Student Resources.

Books ordered from Scholastic Book Services usually include teacher manuals.

Scholastic Book Services
904 Sylvan Avenue
Englewood Cliffs, New Jersey 07632

Paperback books ordered from Perfection Form Company will have teacher guides, objective and essay tests with keys, student guides, and pictures for posting. Prices range from 30 to 75 cents per book (depending on the number of books ordered).

Perfection Form Company
214 West Eight Street
Logan, Iowa 51546

Other books may also be ordered from:

Bantam Books, Inc.
666 Fifth Avenue
New York, New York 10019

All other paperbacks listed are available locally at:

Dade County News Dealers Supply
3801 N. W. 25th Avenue
Miami, Florida

Sunshine State News
2225 N. W. 25th Avenue
Miami, Florida

Records and cassetts for purchase are available through:

Applause Productions, Inc.
85 Longview Road
Port Washington, New York 11050

Rental films are available at:

Association of Instructional Materials
Sales and Rental Films
600 Madison Avenue
New York, New York 10022

Swank Motion Pictures, Inc.
Attention: Ray Swank
201 S. Jefferson Avenue
St. Louis, Missouri 63166